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ANTIQUE ART.—All action depicted by the Greeks and Romans will be found to exhibit a supreme calmness; every figure gives the sign of perfect life, not to be disturbed by any action which the figures represented are supposed to do. Jupiter is calm, like the master of the gods that he is; he is at rest, but how easy to see that, with all his repose, he can exterminate in his anger. Hercules is strangling the ferocious lion, but he is sure to accomplish his task; not a muscle is subjected to excessive strain; the man is certainly built for his work.

In the Renaissance the contrast will prove strongly marked. Hercules will be found struggling hard with the beast, and obliged to call in aid all the resources of his muscular body; the effort will be perceptible in the play of his exaggerated biceps, and though he will kill the lion, to be sure, yet it is clear to any one that he must experience great fatigue from the exertion.

In Modern art, with but few exceptions, the demi-god is perfect in the beautiful lines of his body; no fault could be found with the anatomy. The lion, too, is a splendid animal; you can count every hair in his mane. But—but what do they seem to be doing? No one can tell. Hercules appears to be in the act of having his portrait taken, or perhaps he is quietly shaking a fur, after the manner of our servants who every morning pretend to shake the carpets, but without the least idea that they must shake out the dust.

I have endeavored to show, in this little digression, that one has a right to find on an antique coin great calmness combined with perfect vitality; whereas the copyists of other periods will invariably infuse some of their own art. The cinque-cento copyists, for example, will stamp very restive figures on the coin, while the moderns will insert a well preserved dead body. Another mark of the copyist's work will be seen in the stiffness of the drawing; for, while the Greek or Roman artist followed his own will, working with perfect freedom, the others only imitate at best, and therefore work under a restraint that is quite apparent in a work of art.

Another way to determine the genuineness of a coin is to study the appearance of the block of metal on which the impression has been placed. In all countries and at various periods the ways of preparing the metal before it was struck were very different, according to time and locality; so that without knowing how it was done, one can be sure of the result he ought to find. Thus the name of a given coin should convey at once an idea of how the field and the edge of the coin must appear. It will at once be apparent how easily a counterfeit may be detected when it is known that forgers use but one kind of metal block for all their coins. This part of the investigation is important, for, without looking at the representations impressed on antique coins, a fair classification of them can be obtained by merely studying the edges.

Finally, although it is true that in numismatics, as in other sciences, some persons are gifted with an intuition that gives them a great advantage over others, it is equally certain that there are many palpable ways of ascertaining beyond doubt the genuineness of ancient coins.

Having shown the danger of purchasing coins while traveling, I will add that it is not much safer to acquire them at auction at home. Catalogues are generally made by persons who have not sufficient knowledge to be experts, and the specimens are sold without any guarantee whatever.

In a sale which took place in New York, at the beginning of March of the present year, there was a large collection of coins, the catalogue numbering some 3,000 specimens. To give an idea of the accuracy of the description, I will select a few numbers as an example:

No. 765. Coin of Nero. Reverse: Temple of Janus. Very good and historical.

It was a poor modern cast.

No. 1005. Faustina senior. Reverse: Female standing. Strictly uncirculated and beautiful impression. One of the gems of the collection.

It was an electrotype in copper taken from an ancient gold coin, and it was not worth anything.

No. 1086. Titiana, wife of Pertinax. Draped bust to right, braided hair. TITIANH. CEBACTH. Reverse: Female with hasta and ears of corn to left. L. A. in field (A. D. 192) Alexandria mint, covered with a dark patina. Very good, of the highest degree of rarity. G. B.

NOTE.—This coin was formerly the gem of Sir Edmund Temple's collection, and was valued at £30 sterling.

It was a piece of antique metal, on which a modern hand had engraved a fanciful type.

No. 1258. Aemilianus. Reverse: Hope. Very fine, very rare.

A common coin, on which the name of Aemilianus had been added.

No. 1530. Hatria. Head of Mercury, front face, large A on either side. Rev: A shield. Fine patination. Very fine. Rare.

A modern Italian forgery.

No. 2094. Locri Opuntii, *Locris*. Head of Ceres to left crowned with wheat, with necklace and earrings. Rev: Ajax with sword and shield advancing to right. Bunch of grapes in field. OPONTION. Tridrachm (weight 200 gr). Very beautiful and very rare. Particular attention is called to this coin. The workmanship is superb. It is of exceeding rarity and should be appreciated.

A XVI century forgery.

No. 2167. Myrrhina, *Aeolis*. Laureated head of Apollo to right. Rev: Female to right. MYPINAION. Good. Rare. Cop. Size 9

A modern casting.

No. 2175. Naxos, *Sicily*. Tetradrachm. Head of a Bacchante to right, with wreath of ivy. Rev: Silenus seated on a wine-skin in front of a vine, holding cantharus in his right hand and a wine-bag in his left. A superb and valuable coin. Size 7

Modern casting from a forgery; thus doubly false.

No. 2322. Samos, *Jonis*. Mask of a lion. Rev: Forepart of a bull to right. In the field a branch of laurel, Σ A. A. above. ΗΓΗΣΙΑΝΑ. Fine, but poorly struck. Rare. Tetradrachm. Size 7

A modern cast.

No. 2359. Smyrna. Turreted head of Cybele to right. Rev: ΣΥΡΑΚΥΣΙΩΝ. in four lines, within oak wreath. Very broad. Tetradrachm. Good. Extremely rare. Size 9

Modern cast.

And many others too numerous to describe.

I believe that this shows conclusively that collectors ought to demand a written assurance as to the authenticity of the coins they purchase, and that the genuineness of all coins sold in auction as genuine, ought to be guaranteed by the persons who sign the catalogue as experts, as is done in Paris at such sales.

GASTON L. FEUARDENT.

Private Collections.

DR. HAMMOND'S BRIC-A-BRAC.

FEW houses in New York have been as carefully conceived and as cleverly built as that of Dr. Hammond in Fifty-fourth street, and his magnificent collection of bric-à-brac is no easy thing to describe in a manner which can give even the slightest conception of the treasures it contains, for it forms, as it were, a component part of the mansion and consists principally in its furniture. The pieces are not boxed up in glass cases, but are standing about on the tables, consoles, étagères and buffets without any systematical arrangement, but, nevertheless, displayed with the most consummate taste and knowledge.

In the hall a noticeable feature is a household god, of life size, a seated Buddha of exquisite workmanship in black, carved wood. His sandals are elevated on bridges of wood, which impresses the beholder with the idea that the god, when he condescends to rest his holy foot on the ground, must do it lightly. It is impossible to speak of the art-treasures in this house without saying a few words about the rooms which contain them. The parlor, which receives a deliciously soft light through stained glass windows, is of a general harmonious tint. The walls, over a high wainscoting, are hung with folds of tapestry, and the frieze is a copy of the celebrated "Tapisserie de Bayeux." The furniture, even to the case of the piano, which is a chef-d'œuvre, is of gothic design. On a stand near the door is a fine bottle of old Satsuma; near it, against the wall, two old specimens of Limoges enamel on copper show very strongly the different modes of treatment of the Occidental and Oriental artists; Cloisonné enamels on porcelain and on metal, rare Kutani and Bizen pastes, some fine bits of Kutani and a collection of plates give the beholder a wish to linger among these treasures of art.

The dining-room is eminently a room to dine in. The walls are just warm enough in color to be comfortable, and carved wood dressers and sideboards seem nearly loaded down with the plate and porcelain they carry. A pair of large, carved figures of good Italian art, of a wood darker than the trims of the room, produce a very good effect. Old Delft, Chinese, Japanese, even Siamese, wares in plates, dishes and placques are hung in every available spot, and form a natural and very suitable ornamentation for a dining-room, but the crowning piece of genius is the frieze, on which are inscribed in different languages the best known mottoes relating to appetite. For instance, "Fames est optimus coquus," "N'est meilleure sauce qu'appetit," etc., etc. The mantel piece, which is a well-conceived arrangement of shelves and niches, is flanked by two large heraldic lions, erect, in French faience, bearing candelabra in wrought iron, and their quaint aspect carries out well the general impression conveyed by the room—that of an old baronial hall.

Between the dining-room and the parlor is a sitting-room, which is a perfect cabinet of curiosities. On the walls are some panels in old German work, with heads as carefully painted as miniatures. On the shelves are bowls and plates and cups and saucers and vases and teapots in a bewilderment of color, form and texture. Some old Cloisonné and some hawthorn pieces are among the most remarkable, as is also a teapot of respectable dimensions in Imari ware of the pattern first made in Japan for exportation.

On the same floor is Dr. Hammond's study. Egyptian style gives a gnostic radiance to the decoration; and the ceiling, where figures are represented in a ring, is treated in a most masterly manner. Over the mantel is a large painting of the Scarabæus with the wings of the vulture, representing thus the male and female elements. Nothing could be more in harmony with oracular utterances of science than this antique decoration. Even the carved wood chair, with a back as high as that of a cathedral stall, impresses you as being in keeping with the prevailing style of decoration.

One of the gems of the mansion is a small Japanese room up-stairs. The ceiling is frescoed in bold work of black and gold of unsymmetrical design. The walls are paneled with Japanese painted stuffs framed in gilt bamboo, and the frieze is a continuous band of brilliant figures on paper crêpe. Over the doors, and in the spaces where the tint of the wall is flat, fans of brilliant colors have been tastefully displayed. A table in blue and white, and red lacquer saucers inserted in the dull black wood of the furniture, help the effect; while on the mantel, formed like a lacquer cabinet, is a clock made out of an exquisite Chinese lantern in blue and white. All through the house, both inside and outside, the same artistic influence is plainly discernible. The doctor uses his own ideas and selects his designs, and himself gives all the instructions to the artisans he employs.

CURIO.

Among the Dealers.

NEW YORK is to be congratulated on having such a repository of antiques, coins and gems, as that recently opened in this city as a private enterprise by Messrs. Gaston L. Feuardent & Co., in Lafayette Place. The "IANAPXAION" may worthily be dignified by the name of museum. For all practical purposes it is one. Visitors are free to walk in and inspect its treasures, and Mr. Feuardent or one of his assistants is always at hand to give information to those desiring it. The house, from the exterior, has an eminently respectable appearance. It looks as if it might have been the family mansion of some good old Knickerbocker family a generation or so ago, when Lafayette Place was the Belgravia of New York. You enter the exhibition rooms through a spacious hall, and come suddenly upon the treasures of the place, which are carefully and most scientifically arranged and classified in show cases. The student may pass an afternoon most profitably wandering from case to case, and, what is very much to the purpose, he can be confident that everything that is ticketed is just what it is represented to be. There are rare gems and antique coins in abundance. There are also many casts and fac-similes; but these are all honestly labeled as such. Mr. Feuardent was formerly head of the London house of Rollin & Feuardent of Paris. He is a scientist and an expert, with a reputation that is absolutely above suspicion.

MOORE'S COLLECTION is small, but for the most part, rare and costly. It may be divided into three parts as to description—porcelain, bronzes and pictures. Of the first, is a Chinese mulberry vase, decorated with the flower and leaves of the mulberry tree, said to be 300 years old; a family green Chinese vase and ginger jar, said to be 350 years old, a kind of pottery made in the Ming period; the rarest of Japanese porcelain; a perfume bottle of Nankin china; two pieces of green crackle ware; two vases of purple-blue Chinese kishu ware; an exquisite bamboo vase, carved to represent a dragon which has just come from the sea, and by its fiery eyes charmed the pearls into appearing on the surface of the water; a vase of imperial Chinese yellow porcelain; a Hirato blue flower basket; a piece of Seto pottery, representing the God of Immortality—the fat man, with a fan in his hand, to bring life into the soul; a kishu pickle dish, in the shape of a fish; and many other unique porcelains. In bronzes, there are some figures by the famous Fratan; Japanese and Chinese bronzes; an ancient Garosa bronze; a fire pot, said to be 200 years old, engraved curiously, and mounted by the dog "Foo," etc. In pictures, there are Elliott's portrait of Washington Irving (the original painted 1806); J. H. Beard's "Blood Will Tell;" M. F. H. De Haas' "Sunderland Light House by Moonlight;" J. R. Brevort's "Lake of Como;" "Hollyhocks," by Miss Hardy, of Bangor, Maine; William Magrath's "Kathleen Mavourneen;" "Gull Rock, Newport," by W. T. Richards; some rare engravings; an aquarelle by Walter Crane; Dolph's "Ambassador and Lady" and "Secretary of Legation," and a charming flower piece by Adelaide Dietrich, of Munich. Mr. R. E. Moore has removed his business from Union Square to the Kurtz Gallery, where he has opened an American art gallery for the sale of bric-à-brac and American pictures. He has been long and favorably known to art collectors in this city.